

The Hymn

OCTOBER 1951

Pange, lingua, gloriosi Prælium. 231

In Dominick in Passione Domini et
quotidia usque ad Coronam Domini. Ad Matutinas.

[Hymnal noted, page 22.]

From the SALISBURY HYMNAL.

Pan - ge, lin - gua, glo - ri - o - si Præ - li - um cer -
Sing, my tongue, the glo - rious bat - tle With com - ple - ted

- ta - mi - nis, . . . Et su - per cru - cis tro - phæ - um
vic - t'ry rife: . . . And a - bove the Cross - 's tro - phy

Die tri - um-phum no - bi - lem, Qua - li - ter Re - demp - tor or - bis
Tell the tri-umph of the strife: How the world's Re - deem - er con - quer'd

Im - mo - la - tus vi - ce - rit A - men. . .
By sur - ren - d'ring of His Life. A - men. . .

TRANSLATION BY JOHN MASON NEALE

The Hymn Society of America

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All correspondence concerning membership, literature of the society, or change of address should be directed to The Hymn Society of America, 297 Fourth Avenue, New York 10, New York.

Editor's address: Rev. George Litch Knight, West Side Presbyterian Church, Ridgewood, New Jersey. Telephone: Ridgewood 6-7967.

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President's Message

NINETEEN FIFTY-TWO is a significant year for The Hymn Society. It will then be thirty years old. From a very small beginning in the home of Miss Emily S. Perkins, it has grown to be an organization of substantial proportions whose membership is found from coast to coast and abroad.

Stirring plans are in store for the observance of this anniversary; detailed announcement of them will be made later. At the moment, however, it can be revealed that they will center on doing honor to American hymn writers and composers, particularly those who have been active during the thirty years in which the Society has been in existence. America may be proud of the men and women who have contributed so much to the spiritual life of today through their hymns and tunes. It is fitting that they should be recognized and honored.

This anniversary observance of the thirty years of the Hymn Society is one more of the notable list of anniversaries sponsored by the Society: Lowell Mason, Isaac Watts, the Scottish Psalter of 1650, and the Genevan Psalter of 1551. These occasions quicken appreciation of our heritage from the past, and stimulate us to worthy effort in the present and future.

Let us all make 1952 a great year for American hymnody!

DEANE EDWARDS

Membership in The Hymn Society of America

Membership in the Society is open to all those in sympathy with its objectives as set forth by its founder, Miss Emily S. Perkins: to cultivate the use in worship of the better Christian hymns and tunes; to stimulate congregational singing of hymns; to encourage the writing and publication of hymns that express the spiritual needs of modern Christian life, and of tunes of genuine musical value that are adapted to congregational singing; to collect hymnic data and to encourage research and discussion in the field of hymnology, with a view to publication of important material thus secured. For information concerning membership in the Society, communicate with Mr. Lee Hastings Bristol, Jr., Room 1155, 630 Fifth Ave., New York 20, N. Y.

John Mason Neale, Translator

RUTH ELLIS MESSENGER

FOR THE MAJORITY of those who sing "Christ is made the sure foundation," "The Day of Resurrection," "Come, ye faithful, raise the strain," "All glory, laud and honor," or "Jerusalem the Golden," there is no thought of a translated hymn but the consciousness of a religious lyric of intrinsic and original worth. Such was the genius of John Mason Neale that he was able to create side by side with a Latin or Greek hymn, an independent work of literary art. Like the Hebrew Psalms which come to us in the translations of the Authorized Version, these hymns represent a linguistic transition achieved without conveying a sense of loss.

During a comparatively brief lifetime, 1818-1866, occupied to the full with pastoral and scholarly activities, not to mention the founding of the Sisterhood of St. Margaret, his prose writings included works of biblical commentary, church history, especially of the Eastern Church, liturgics, ecclesiology, patristics, hymnology, besides lectures, sermons, stories and numerous periodical articles on these and related subjects. His poetical writings were of two kinds: the original poems, *Hymns for Children*, *Hymns for the Young*, *Songs and Ballads for Manufacturers*, *Hymns for the Sick* and the *Seatonian Poems*; the translated hymns, chiefly from the Latin and Greek.

In all, Neale translated approximately 155 hymns from the Latin and fifty-seven from the Greek. Readers of *THE HYMN* are already familiar with the origin of *The Hymnal Noted*, as presented by J. Vincent Higginson in the April issue, the hymnal through which the greater number of Neale's translations were made known to the English Church. His skill and insight as a poet and as a translator must be referred to personal gifts and to influences associated with his intellectual environment which were experienced prior to the appearance of *The Hymnal Noted* and continued to be his inspiration to the close of his life.

In 1842, while living in Madeira, where he was compelled to seek relief from the pulmonary disease which afflicted him throughout life, Neale apparently was conscious for the first time of his poetical ability. There he wrote his *Hymns for Children*. If it be true that only a poet should venture to translate poetry, Neale's claim is based first on these poems and subsequent additions for children and youth; then on the series of *Seatonian Poems*, in which over a decade, he realized his full powers as a writer of original verse.

The *Hymns for Children* and *Hymns for the Young*, being chiefly didactic, intended for elementary instruction in the Christian life and the festivals of the Church Year, are not representative of his best work nor are they intimately related to the translations. But the *Seatonian Poems* are shot through and through with the color, imagery and love for the scriptural theme which characterize his treatment of Latin originals. To compete for the Seatonian prize which Neale won eleven times in succession, the candidate was committed to a sacred subject. Neale chose as his titles, "The Loosing of the Euphratean Angels," "Edom," "Mammon," "Judith," "Sinai," "The Disciples at Emmaus," "Ruth," "King Josiah," and "The Seven Churches of Asia." Twice he wrote on "Egypt." His fine descriptions of Mediterranean scenery which he knew well as a traveler, his superb reconstructions of biblical narratives, for example, that of the Exodus, his concept and conviction of divine destiny which form the climax of each poem, reveal the mind of the poet who, in these very years was bringing to English worshippers the treasures of medieval religious verse. The theme of the heavenly country, with its source in the apocalyptic vision, equally dear to the medieval and to the modern poet, Neale drew from Bernard of Cluny, from whose longer poem, he selected for translation parts which include the familiar centos, "The world is very evil," "Brief life is here our portion," "For thee, O dear, dear country" and "Jerusalem the golden." Here he matched the thought and emotion of the medieval churchman while creating a new linguistic medium.

Neale's acquaintance with medieval culture went far beyond the limits of poetry, enhancing in every way, his capacity as a translator. He knew the Latin language in its classical, patristic and medieval phases. His command of Greek was also exceptional. The literatures embodied in these languages, he read and studied with sympathy and absorption. Patristic learning, so essential to the medievalist, was continually at his disposal. As a consequence, he possessed the indispensable qualification of a good translator, a wide and intimate knowledge of the foreign tongue, making possible the expression in his own tongue, of subtleties unperceived by others. It is no wonder that he read the hymns of the medieval Church with understanding, looking upon them not with a casual regard, but a true appreciation of the literature he wished to share with English readers. As a matter of fact, his first translations were from prose originals, a portion of the works of Durandus, the thirteenth-century liturgist, having been published in English with the collaboration of Benjamin Webb in 1843. Later, side by side with the hymns, he translated selected sermons of

medieval preachers, and in the same period, offered his English versions of the Eastern liturgies.

In Neale's lifetime the Romantic Era was still influential. Its antiquarian and its medieval emphasis had been strongly felt in England. The popularity of Sir Walter Scott's novels bears witness to the enthusiastic reception of medieval lore. Closer to Neale's experience were the activities of the Ecclesiological Society, seeking interest and support for the restoration of medieval places of worship. It is not suggested that Neale's translations of medieval hymns grew out of the literary aspect of the Romantic Era but it cannot be denied that they were produced at an opportune moment.

The esthetic side of the Oxford Movement is the true source of the translations which belong rather to a religious than to a literary revival, a fact well authenticated which is not questioned here. They are intimately related to the new devotional interest in liturgy and especially in the medieval offices of the breviary where the Latin hymn had for ages been enshrined.

Neale, whose talents as a translator had already commanded recognition, transferred the hymns of the *Sarum Breviary*, which had the pre-Renaissance versions, into *The Hymnal Noted* for the use of the Anglican Church. The two-part edition of 1852 contained 105 hymns and eight antiphons. As a collection of office hymns, the *Breviary* furnished the beautiful hymns for morning and evening worship, among the most successful of Neale's efforts, such as "Now that the daylight fills the sky," "Thou brightness of the Father's ray," "O blest creator of the light," "To Thee before the close of day" and "O Trinity of blessed light." Festival hymns were acceptably rendered, as the Advent hymn, "Of the Father's love begotten," the Palm Sunday processional, "All glory laud and honor" and "Sing my tongue, the glorious battle" for Passion Week.

While Neale's desire to restore the Sarum group was based upon considerations of a national heritage of the English Church and not primarily upon the literary qualities of the hymns concerned, he incidentally presented a hymnal in itself highly selective and translated into the English language a group of medieval hymns of extraordinary interest, untouched by revision. Osmund, Bishop of Salisbury, 1078-1099, had been charged by William the Norman with the duty of integrating the liturgical practices of England, even as the King endeavored to integrate its political structure. With the assistance of the greatest liturgists of the time, the *Breviary* hymns were chosen from traditional sources, British as well as continental. Later additions were made from time to time, but only of the finest hymns. The English

Church was indeed fortunate to receive, in the nineteenth century, a heritage of such quality.

Neale's interest in the Latin sequence and in the hymns of the Eastern Church rivalled that of the Sarum collection. At the time when the first translations were being made for *The Hymnal Noted*, the Latin sequence was practically unknown to English readers. Through the study of missals, beginning with the Sarum, and other liturgical books from every corner of Europe, acquired or read by Neale, he was able to publish with comments in the *Ecclesiologist*, a few sequences at a time which were later collected in one volume. It was at this period that H. A. Daniel was publishing his *Thesaurus Hymnologicus*, 1841-1856, for which Neale was invited to write a commentary upon the origin and history of the sequence. He responded with his *Epistola critica de sequentiis*, a Latin essay which has stood the test of later investigation unchallenged as to its essential accuracy. The importance of Daniel's *Thesaurus*, a masterpiece of compilation, was recognized by Neale, both having a share in a scholarly enterprise much more comprehensive than the immediate hymnic interests of the Anglican revival. Among writers of sequences, Adam of St. Victor was acclaimed by Neale as the greatest of medieval poets. His sequence for St. Stephen's Day was introduced to the English Church in the translation "Yesterday with exultation," his sequence for the Exaltation of the Cross, as "Be the Cross our theme and glory" and his Easter sequence as "Purge we out the ancient leaven." From the German or Notkerian school, the translation of the so-called Alleluia Sequence, "The strain upraise of joy and praise," has been greatly favored.

However strong Neale's sense of mission may have been, in mediating the Latin hymn to his contemporaries, his translation of Greek hymns, the first English versions ever made, was a true labor of love. The history and liturgy of the Eastern Church had always fascinated him, his greatest fame as a writer being derived from these studies. Greek hymns, however, were more elusive than the Latin and had to be taken as centos from the lengthy liturgical poems which contained them. Consequently the translations from the Greek depart greatly from the originals. Such are the favorites, "The Day of Resurrection," "A great and mighty wonder," "Christian, dost thou see them," and "Fierce was the wild billow." The only Greek hymn which can be classified as an exact translation is "Come ye faithful, raise the strain."

Granting that in Neale's opinion, the medieval hymn possessed more substance and value than the original English hymns of Baxter, Watts, Cowper, Austin, Wesley and others, why did he repudiate the

work of previous translators of Latin hymns? The task of translation had first been taken up by the medieval friars who used the vernacular versions in their sermons. It is said that Archbishop Cranmer expressed the desire that Latin hymns should be translated, in his day. Later in the *Primers* of 1604-1706, perhaps one hundred breviary hymns had been translated, including Bishop Cosin's contributions. Among Neale's contemporaries, Edward Caswall produced translations which have always been favorites but Caswall had used the Latin originals in their altered form, not acceptable to Neale. The query can best be answered in connection with his accepted technique in translating which differed from that of his predecessors.

Neale's craftsmanship as a translator was dependent upon certain principles which he followed, especially in the Sarum hymns, with undeviating fidelity. He sought first of all, a literal translation by which he meant, not a corresponding interlinear wording, but the exact transference of meaning from Latin to English. Here his critics have pointed that he did not always preserve the doctrinal emphasis. Then, he wished to reproduce the Latin meter or rhythm, an essential as he conceived it, for singing the hymn to the original plainsong melody indicated in the Sarum books,—a restriction not present to the minds of the translators mentioned above. Again, his critics have noted exceptions to this rule. Most desirable to him was a true poetic expression in English.

Neale considered the processional hymn of Fortunatus, sixth century, *Vexilla regis prodeunt*, written in honor of the Cross, "perhaps the finest hymn which the English Church possesses." (*Ecclesiologist*, XII, 244) For this reason it has been chosen for an analysis of the translator's skill. The first stanza reads in the Latin:

Vexilla regis prodeunt,
Fulget crucis mysterium,
Quo carne carnis conditor
Suspensus est patibulo.

(*Anal. Hymn.* 50.74)

Neale's comment upon the difficulty of translating this stanza appears in one of his letters.

"But now, to take the first verse of the *Vexilla Regis*. Probably many persons would think it was to be read off without a thought, but may not these questions fairly be asked? Does *Fulget crucis mysterium* simply mean, The visible Cross, with all its mystic meaning, glitters before us? or, The deep mystery of the Cross, so long concealed, is now made manifest in full light?"

He finally translated the stanza as follows:

The Royal Banners forward go;
The Cross shines forth in mystic glow;
Where He in flesh, our flesh who made,
Our sentence bore, our ransom paid.

In comparison with Neale's rendering, with which his successors made more or less havoc, a recent translation of this stanza, of great literary interest, is here added.

The banners of the king advance,
The cross with mystery doth flame,
And from the tree the Flesh of flesh,
Word Incarnate, hangs in shame.

(Howard M. Jones, in P. S. Allen, *Romanesque Lyric*, Un. of N. C. Press, 1928, p. 146. Quoted by permission.)

The first stanza of the familiar Ambrosian hymn *Splendor paternae gloriae*, once more illustrates Neale's method.

Splendor paternae gloriae,
De luce lucem proferens,
Lux lucis et fons luminis,
Diem dies illuminans, (Anal. Hymn. 50.11)

Thou brightest of the Father's ray,
True light of light and day of day:
Light's fountain and eternal spring:
Thou morn the morn illumining!

Here the modern translation by Robert Bridges is introduced as a variant.

O splendor of God's glory bright,
O thou that bringest light from light,
O Light of light, light's living spring,
O Day, all days illumining; (Yattendon Hymnal, 29)

To the present writer, Neale's rendering of the communion hymn from the *Bangor Antiphonary*, is perhaps the most successful of all his translations, whether judged by his own or any other criteria. Four stanzas of ten are quoted below.

1. Sancti, venite, Christi corpus sumite
Sanctum bibentes, quo redempti, sanguinem.
2. Salvati Christi, corpore et sanguine,
A quo refecti laudes dicamus Deo.

Continued on p. 24

A Tribute to Seth Bingham

HENRY SLOANE COFFIN

DR. SETH BINGHAM, who is presently retiring after a service of thirty-eight years as organist and choir master in the Madison Avenue Presbyterian Church of New York City, is one of the outstanding church musicians of his generation.

He is a skillful and brilliant organist, who has a love for congregational singing, and so plays the hymns that people are led to sing and sing heartily. The congregation at Madison Avenue and 73rd Street has an enviable reputation for the way in which everyone opens both his book and his mouth and joins in the hymns. So many organists are more concerned that their handling of the instrument shall attract attention, or are more interested in the numbers rendered by the choir than in the participation of the people in praise. Seth Bingham has much to teach his fellow organists in this regard.

Again, over the years he has developed a splendid chorus of volunteer singers. It is one thing to lead a quartet of trained professionals and another to train and conduct a chorus of amateurs. Bingham has had to start with almost no knowledge of music in some of his singers. Occasionally there were those who could barely read their part. Their voices were tested and where there was an embryonic singing voice he enlisted the singer and gave him a thorough training in tone, in enunciation, in modulation. His choristers have been devoted to him. They could count on his personal interest in them and on his loyal friendship. Choirs under Seth Bingham have had a religious consecration to their task, and that has kept them regular at rehearsals and at both services on Sunday.

Dr. Bingham has been noteworthy as a teacher in higher institutions of learning. First as a member of the faculty of the School of Music at Yale, and now for thirty-one years in the corresponding faculty at Columbia University, he has worked hard and successfully in training organists and composers and choirmasters. His students admire his musical proficiency and his capacity to awake and evoke their powers. Numbers of them serving in various posts hold him in high esteem.

He has made a large and varied contribution to music by his many publications. Some of them are settings for secular songs, beginning in 1908 in the music written for Brian Hooker's Ode to Yale "Mother of Men," and continuing down into recent years. He has given us a number of devout organ preludes, using as themes Plainsong melodies or those of Lowell Mason. His setting of Francis of Assisi's Canticle is a moving piece of choral music, certain to have an increasing vogue.

THE HYMN

In Seth Bingham the Church of Christ has had a genuine scholar, who knows music both historically and technically, a fruitful composer whose contributions while not "catchy" have solid substance—like the man who wrote them. They are splendidly free from "showiness," and they reveal the modest, unself-advertising, faithful, hard-working man—a genuine Christian and most delightful comrade in service.

Editor's Note: It is a pleasure to announce that Dr. Bingham's setting for the metrical version of Psalm 148, entered in the annual Monmouth College Contest, was a winner this year, and we are privileged to print the tune in this issue through the courtesy of Professor Thomas Hamilton of Monmouth College.

Biarritz

Seth Bingham

1. Praise ye, praise ye the Lord In yon-der heav-ly
 2. Praise Him, ye high-est heav'ns, Praise Him, ye clouds that
 3. Ye crea-tures in the sea And crea-tures on the
 4. Ye hills and moun-tains, praise, Each tree and beast and
 5. By all let God be praised, For He a-lone is

height; Ye an-gels, all His hosts, In joy-ful praise u-
 roll, Cre-a-ted by His pow'r, And un-der His con-
 earth, Your might-y Mak-er praise And tell His match-less
 bird; Ye kings and realms of earth, Now let your praise be
 great; A-bove the earth and heav'n He reigns in glo-rious

nite; O sun and moon, de-clare His might; Show
 trol, Ye heav'ns that stand e-ter-nal-ly Es-
 worth; Praise Him, ye storm-y winds that blow, Ye
 heard; By high and low, by young and old, Be
 state; Praise Him, ye saints who know His grace And

forth His praise, ye stars of light
 tab-lished by His firm de-cree
 fire and hail, ye rain and snow
 all His praise and glo-ry told
 ev-er dwell be-fore His face. A-men

This setting tied for first place in the 1951 Herbert Memorial Psalm Tune Competition
 Words used by permission of the United Presbyterian Board of Publication

Philip Doddridge's Hymns

GEORGE LITCH KNIGHT

THE BICENTENARY OF the death of Philip Doddridge is an appropriate time to consider him as a contributor to the Church's Song. Like many another, his popularity as a hymn writer has undergone change during the past two centuries, and particularly within the past half-century. Philip Doddridge was, in his own day, well-known as a leader of the Dissent, but within a dozen years of his death the Established Church had virtually appropriated his hymn for Holy Communion with the familiar first line: "My God, and is Thy table spread?" Canon Julian himself wrote the Doddridge entry in the *Dictionary of Hymnology* and listed the following hymns as having "attained to the greatest popularity:"

"Awake, my soul, stretch every nerve"

"Do I not love Thee, O my Lord?"

"Grace, 'tis a charming sound"

"Hark, the glad sound, the Saviour comes"

"My God, and is Thy table spread?"

"O God of Jacob (Bethel) by Whose hand"

"See Israel's gentle Shepherd stand"

"Ye servants of the Lord"

Julian goes on to mention some seventy additional hymns with the comment that "over one-third of his hymns are in Common Use at the present time."

Against the background of half a century ago let us see how Doddridge holds up in contemporary books. Dr. Albert Edward Bailey lists five in *The Gospel in Hymns* which would designate those actually in common use in America today. There are two other Doddridge hymns not mentioned in the Julian list in occasional use: "Great God, we sing Thy mighty hand," and "O happy day that fixed my choice." Mention of the latter may be a surprise to some, for in many of the popular Gospel Song collections it is given anonymously or attributed to one of the more prolific writers of that school. The tune associated with it in America has lost some of its effectiveness since Prohibition days when it became the vehicle for the familiar words "How dry I am."

As with most prolific hymn writers, it is not difficult to explain the diminution of popularity in Doddridge's hymns. There is always the wise winnowing of time. Hymns which are favorites in one era have frequently lost their place in the affections of generations who "knew not Joseph." Fashions change in hymns as in every other department of life.

Doddridge arranged the leading thoughts of his sermons in a hymn to be sung at the close of preaching as an emphasis on the utterance, "fixing the truths more indelibly in the minds and upon the hearts of his hearers." Today no one remembers the sermons, but several of the hymns thus written have survived. After a sermon on the text "Unto you therefore which believe, He is precious," Doddridge gave out the hymn beginning:

Jesus, I love Thy charming Name;
 'Tis music to mine ear:
 Fain would I sound it out so loud,
 That earth and heaven could hear.

A sermon based on "There remaineth therefore a rest to the people of God," is summarized in a hymn beginning:

Lord of the Sabbath, hear our vows,
 On this Thy day, in this Thy house:
 And own, as grateful sacrifice,
 The songs which from Thy servants rise.

Doddridge died three years after his great teacher and contemporary, Isaac Watts. As would be expected, Doddridge was generally overshadowed by the brightness of Watts' glory, but he never lacked for his own strong advocates. Dr. James Hamilton, in a rather fulsome apostrophe, has this to say about Doddridge.

If amber is the gum of the fossil trees, fetched up and floated off by the ocean, hymns like these are a spiritual amber. Most of the sermons to which they originally pertained have disappeared forever; but, at once beautiful and buoyant, these sacred strains are destined to carry the devout emotions of Doddridge to every shore where his Master is loved and where the mother-tongue is spoken. . . .

Alexander Knox, in his *Remains*, expresses the opinion that Doddridge surpassed Watts, but it is more probable that, as Gilman wrote, Doddridge was the "link" between Watts and the Wesleys. As such, Doddridge was eminently successful.

There was a close relationship between Watts and Doddridge, reflected in a letter from Watts to Rev. David Longueville, minister at Amsterdam:

If there were any man to whom Providence would permit me to commit a second part of my life and usefulness in the Church, Dr. Doddridge would be the man.

Doddridge naturally looked to Watts for much of his hymnic inspiration, and Benson says:

Doddridge's hymn writing was one of several lamps kindled at Watts' torch.

There is not much to be gained by prolonged discussion about the relative greatness of the two men. Watts' success as a hymn writer is well established, and it was a deserved tribute to Doddridge that many ministers sought to bind his hymns with their editions of Watts. John Stoughton, in *Philip Doddridge*, (Boston, 1853), quotes a letter of Mrs. Doddridge telling of the numerous ministers who desired to add her husband's hymns to their hymnals.

Doddridge maintained a high regard for Watts, and at one time wrote him as follows:

. . . . I can truthfully say that your name was in the number of those dearest to me long before I ever saw you; yet, since I have known you, I cannot but find a still more tender pleasure in the thought of your valuable and successful services for the advancement of practical Christianity. . . .

Both men knew Whitefield and Charles Wesley; for Watts the friendship was neither close nor lasting, but Doddridge was more tolerant than was customary in his period, and was thought to have recognized common bonds between Dissent and Methodism. He welcomed Whitefield to his home and to his Academy; the latter brought him into considerable disfavor and ultimately occasioned words of criticism from Watts.

As to the hymns of Doddridge, there is no doubt that he wrote some lyrics of enduring greatness, hymns which undoubtedly will stand the test of time along with the best of Watts. Lord Selbourne wrote of "Hark, the glad sound:"

A more sweet, vigorous and perfect composition is not to be found even in the whole body of ancient hymns.

Perhaps this is a slight exaggeration, especially in view of modern scholarship, but the Advent Hymn does have a rare combination of virility and tenderness. The hymn has one stanza which is somewhat "dated" in our day of expanding democratic thought:

He comes, the broken heart to bind,
The bleeding soul to cure:
And with the treasures of his grace
To enrich the humble poor.

For many years this fine hymn was not found in American hymnals, and its appearance now may be the result of the steadily increasing emphasis on the Church Year within much of American Protestantism.

Everyone who sings hymns knows "O God of Bethel." In spite of considerable alteration and revision, it comes to us in remarkably good condition. It was written in 1736, altered for *Scottish Translations and Paraphrases* (1745), revised by John Logan in 1781, and ultimately was included in *Scottish Paraphrases of 1781*, not without some decided alteration from the original. It is a great favorite in Scotland, second only in honor to "The Lord's my Shepherd." "O God of Bethel" is an outstanding example of a "composite" hymn. Not infrequently such hymns are unsuccessful; the following penetrating comment appears in *Songs of Praise Discussed*:

Some of our best hymns are composite. When people like such a hymn or are used to it, they call it a composite production; otherwise they may call it a garbled version.

Nearly every American hymnal contains "Awake, my soul, stretch every nerve," set to an air from one of Handel's operas. This is one of Doddridge's most successful efforts. We have alluded previously to "O happy day," and those whose associations with it are not altogether pleasant may be interested to know that it is set to a vigorous tune, HEATON NORRIS, in the *Scottish Church Hymnary*. Another hymn of deserved favor is "How gentle God's commands," usually set to the undulating DENNIS. "Great God, we sing Thy mighty hand" is excellent for New Years Day, and is most effective with the tune WAREHAM.

A favorite hymn of Doddridge in England is "Ye servants of the Lord," which begins:

Ye servants of the Lord,
Each in His office wait;

and which always recalls to this writer's mind the scene in Marc Connelly's "Green Pastures" where De Lawd is seated at his roll-top desk in his "Office." Possibly one reason for America's neglect of this hymn is the difference in usage of the word "office" in England and in America.

The purpose of this brief sketch of Philip Doddridge as a hymn writer will be served if readers will search for his hymns in their favorite hymnals, sing them, and promote their use in church services. It would be very fitting to sing some of them during the Fall of 1951 with special mention of the anniversary of his death from the pulpit and in the church bulletin.

A Practical Tune Index

EMERY C. FRITZ

TWO ARTICLES HAVE recently appeared in *THE HYMN* relative to tune indexing. Both have been written by scholars; Dr. Ellinwood, clergyman and librarian, and Dr. Sanders, a Doctor of Music. Both of these men have devoted themselves unstintingly to the cause of hymnody and know whereof they speak. As a Presbyterian minister, with much experience in playing hymns and directing choirs in mission churches, the subject appeals to me neither from the clerical outlook nor from the library standpoint nor yet from the musical viewpoint alone, but, rather, from the practical day-by-day use of a Tune Index.

One who undertakes the sort of study described soon finds that there are many facts available, but that they are in need of classification. In such circumstances certain pertinent questions continually confront me: How can these facts best be arranged? What system of listing tunes and variants should be adopted? What facts about tunes are most frequently desired by persons who might use an Index built on purely utilitarian lines?

Further questions arise: On what basis should an Index be made: That is, on the names of the tunes? On the meters? Or on the melodies? Finding myself on the way toward the compilation of a Tune Index, I first asked myself, "What system have hymnal editors found advantageous?" The answer to this was obvious: they found it helpful to give names to the tunes and to use them as the basis for an Index. But, as everybody familiar with hymnology is well aware, this led to much confusion by reason of using the same name for more than one tune and a variety of names for a single tune.

Dr. Ellinwood recommends using the meters of the words, as did Dr. Otto Zahn, but Dr. Sanders aptly points out the fact that conditions have changed, and that American Hymnody is heir to music of many nations, and the ancient tunes have come to us with changes made by musicians of many countries. Consequently, not only because of the enormous amount of extant material, but also the multiple complexities arising from name duplication, the problem of indexing tunes in an American Hymnal or American Tune Index is utterly unlike that of Dr. Zahn.

It is almost certain, however, that just as much confusion would arise from the use of different meters today as from the names of tunes, and the problem of the multiple names would be solved regardless of whatever method used. The system of meters was born of a necessity

to fit tunes properly to the texts. Today there are sufficient tunes for every text, and if not, qualified musicians are at hand to compose suitable ones, and the necessity of the Metrical Index has been largely supplanted. One of the current new Hymnals, that for the Church of the New Jerusalem, does not print a Metrical Index because, in the opinion of the editors, suitable music has been provided for every hymn or chant in the book.

In my adventures in hymnody, I have been guided by two desires: to obtain accurate information about the tunes in current hymnals and to identify each tune with its name or names. The first has to do largely with facts about the tune, and the latter with the tune itself. In my early efforts to compile a Tune Index, I thought that the name of a given tune would be all that was needed to identify it, but this was soon found to be inadequate. The result of that experience is that one must have all the data available about each tune, and must have the tune itself before him to be sure of an absolute identification, for it may be a variant or abbreviation of another tune. Dr. Sanders has shown the need for locating the basic "matrix" of the individual tunes.

I do not agree with Dr. Ellinwood that all of the variants of a tune are needed to produce a useful index, nor do I believe it necessary to list the tunes of one hundred English and fifty American hymnals for a working knowledge of American hymnody as it exists today. Since 1920 the better American books have borrowed extensively from those of other nationalities and today about seventy-five per cent of all tunes in English hymnals may be found in use in America.

Throughout my work there has been a desire to produce an Index of modest proportions which would be of use to the minister or church musician who might have on hand copies of several of the more common hymnals now in use in America. Possession of these hymnals would make possible the necessary comparison of variants and the locating of essential facts pointed out in the Index.

On the other hand, the type of index discussed by Dr. Ellinwood and the encyclopedic work projected by Dr. Sanders are needed if hymnology is to achieve its rightful distinction as a learned subject. There must always be an *Encyclopedia Britannica* but one has need for the one-volume encyclopedia as a source of necessary facts and figures. There is no argument against the larger works, but what I have proposed, and what I am endeavoring to do, is to provide a portable Index which would cover the limited ground of American hymn tunes in common use. It is not too much to believe that this might be a necessary stone in the greatly needed larger structure of hymnological research.

The Detroit Hymn Contest

FOUR PRIZE-WINNING HYMNS were chosen by The Hymn Society of America for Detroit's 200th Anniversary Hymn Contest. The judges for the Society included Dr. Reginald L. McAll, Miss Katherine Aller, Dr. Phillip Watters, and Rev. George Litch Knight. Seventy-two contestants submitted hymns for the judging.

Frank Sleeper, organist and choir director of Highland Park Presbyterian Church, won the first award for his tune MONTEITH, named for the minister who organized the first Protestant Society of Detroit. Mr. Sleeper shares the first award for words with Mrs. May Hallet of Central Methodist Church. Honorable mention for hymn words went to Miss Helen McConachie, organist and choir director of the Palmer Park Presbyterian Church; and to Dr. Cyril Barker, organist and choir director of the First Baptist Church for words and tune.

The contest was sponsored by the Guild of Church Musicians under the Detroit Council of Churches, cooperating with the Religious Participation Committee of the Festival.

Dr. Nellie Huger Ebersole, Director of Church Music of the Detroit Council of Churches, and Contributing Editor of THE HYMN, suggested the contest and chose the theme—Brotherhood and Peace. The prize-winning hymn was first sung over the Council's broadcast, the Little Church of the Air, which is also on television. Station WJR also featured the winning numbers. Five thousand copies of the four hymns were printed for sale, with the suggestion that they be used by all the Protestant and Orthodox Churches in Detroit during the Festival. All of the hymns were sung as a part of the program of the huge closing Protestant program in Grand Circus Park on July 29th. The words of the winning hymns follow:

O GOD, WHO MADE THE EARTH AND SKY

O God, Who made the earth and sky,
Thou light of ev'ry nation;
Hear us, Thy children from on high,
Lord God of all creation.
Let all mankind on Thee rely,
Our one and sure Foundation.

How boundless is Thy loving care,
How ceaseless Thine endeavor.
All nations in Thy goodness share,
Thy beauty faileth never.
O loving Saviour, hear our prayer,
Rule Thou our hearts forever.

THE HYMN

Thy mercy, Lord, bestow, we pray,
 Thy grace on us descending.
 Support all those who stand this day,
 Thy power and truth defending.
 O great Redeemer, Thine the way,
 To love that hath no ending.

—Frank M. Sleeper

IN THIS OUR TIME

(SUNG TO MENDON)

In this our time, when ev'ry man
 Must choose the evil or the good,
 God, grant us wisdom to accept
 The guidance of Thy fatherhood.

The chance of color, race or creed,
 Of lowly or patrician blood,
 Counts not on Thine impartial scales,
 But acts of love and brotherhood.

Help us to build an ordered world,
 Which needeth no dividing wall;
 For we are brothers, each to each,
 And Thou art Father of us all.

Give us the impulse, will and strength,
 To seek some way of sure release
 From war's mad tyranny, and bring
 To all the nations lasting peace!

—Mary Hallet

O GOD OF PEACE AND BROTHERHOOD

O God of peace and brotherhood,
 Whose plan is universal good,
 Send forth Thy spirit yet again
 To still the restless hearts of men.

Let not our bitter strife displace
 The shining radiance from Thy face;
 But may our hearts, at one with Thee,
 Rejoice to share Thy love so free.

Through Thee, O Christ, the Life, the Way,
 Shall come at length the glorious day,
 When men of ev'ry creed and race
 Shall kinship find within Thy grace.

—Cyril E. Barker

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The Thomas Negro Composers Study Group

BLANCHE K. THOMAS

IT IS NOW twenty-one years since a group of eight Negro boys and girls from the Young People's Choir of St. James Presbyterian Church, New York City, under my direction, were invited to sing at a Presbyterian Young People's service, at the Calvary Baptist Church, New York City. After this first public appearance, in which the choirs were merged without respect to race or church affiliation, my group expressed a desire to continue singing together. As a definite objective for our work, I chose the preservation of our Negro Spirituals and the study of compositions by Negroes. Although our original choir was Presbyterian, our ranks today are inter-denominational, being drawn from all the leading Protestant sects. The Roman Catholic and Orthodox Catholic Churches are also represented. Our membership is varied in its national origin also, but barriers of creed and differences of national culture have disappeared in a common musical adventure.

Today we have a repertoire of nearly 150 compositions by some thirty composers, besides a large number of traditional Spirituals. Our group rehearsals have been continued regularly with great loyalty, by a changing membership, although two of our number have been members for eighteen years and others have grown up with us.

The business and financial details have been the special care of my husband, Mr. Thomas. As a non-profit organization, we have shared equally in the very modest returns of our work.

Once a year in a public concert, we offer the results of our study to the music-loving public. Our twentieth recital will take place February 10, 1952, during Negro History Week, at the New School for Social Research, New York. Before the singers appear on the platform, prayer is offered for the divine blessing upon our work, by Rev. Edler G. Hawkins, who for eighteen years has acted as our Narrator in presenting the background of the composers whose works are to be sung. The Theme Poem of our Group has been James Weldon Johnson's "O black and unknown bards."

Among the composers who have arranged traditional Spirituals or composed new pieces in this idiom, we have presented the works of Henry Thacker Burleigh, Kenneth Brown Billups, J. Harold Brown, Hall Johnson, Noah Francis Ryder, William Christopher Handy, William Grant Still, Norman L. Merrifield, Robert N. Dett, Carl Diton, W. L. James, Edward Boatner, William Lawrence, William Andrew Rhodes, Blanche K. Thomas and others.

Of these, Henry T. Burleigh, Dean of Negro composers, whose work is so widely known and loved, visited our rehearsals during his lifetime and was deeply interested in our work. The others represent many phases of experience in musical education, often in our leading American schools and universities, the teaching of music in schools, the training of choirs and other singing groups, leadership in instrumental music, music publishing and other activities. Above all, they are composers who have brought to the American public a new knowledge of our Spirituals, such as "O Po Lil Jesus" (James), "Got-a My Soul Baptized" (Rhodes), "An' I Cry" (Ryder), "O Lord, Hear Me Pray" (J. H. Brown), "My Good Lord Done Been Here" (Johnson), "Lord, I want to be a Christian" (Still), "Swing Low, Sweet Chariot" (Billups) and "Tryin' to Make Heaven My Home" (Thomas).

Andante $\text{♩} = 92$

Tramp - ing, tramp - ing, try - in' to make heav-en my home, I am

tramp-ing, tramp-ing, try'n to make heav-en my home. I've nev-er been to heav-en, but I've been told,

Try'n to make heav-en my home, The streets up there are paved with gold, Try'n to make heav-en my home. Oh, I am

senza ritard.

From "Plantation Songs" by Blanche K. Thomas. Copyright, 1937, by G. Schirmer, Inc. Printed by permission.

Compositions other than Spirituals have formed a part of our concert programs, among them "Song of the Mississippi Boatmen" by John W. Work, "A Christmas Roundelay" by Edward E. Margetson, "O Little Lark" by Blanche K. Thomas and the works of Lillian Evanti, Camille Nickerson and others. The Cantata "Hiawatha's Wedding Feast," by the English Negro composer, Coleridge-Taylor, has been rendered on two occasions.

In concluding this brief account of The Negro Composers Study Group, of which I am the founder and have always been the director, I would like to bear witness to the consecration and humility which has marked the efforts of the group and to express the intense interest and satisfaction we have all had in working together. In all of our programs, we have tried to instill a measure of information or formal knowledge of the work that has been done and continues to be done by our musical people, remembering that music transcends all barriers of race or creed and lifts the hearer as well as the creators to realms of untold delight.

Mrs. Blanche K. Thomas, a native New Yorker, is a graduate of the Juilliard School of Music. She has studied at Union Theological Seminary and the Westminster Choir School. A teacher of music and music education, she now has a studio in New York, while carrying on her many formal activities. Mrs. Thomas is a member of the Executive Committee of the Hymn Society of America. The Group was heard at a concert under the direction of Mrs. Thomas, given for the Hymn Society, Dec. 5, 1950, at Christ Church, Methodist, New York City.

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O LORD, WHO MADE THE EARTH SO FAIR

(SUNG TO HESPERUS)

O Lord, Who made the earth so fair,
Thy people kneel before Thy face.
A grateful tribute, Lord, we bear,
A tribute to Thy love and grace.

For Thou hast made each living thing,
And cherished ev'ry soul in love:
Nor hast Thy goodness failed to bring
To each a blessing from above.

Shall we, accepting gifts from Thee,
Deny that all may have a part?
Deny that ev'ry soul must be
Of equal worth within Thy heart?

O keep us from a selfish pride
That blinds us to our brother's need;
For only thus shall peace abide
In love that knows not race nor creed.

—Helen McConachie

JOHN MASON NEALE, TRANSLATOR

Continued from p. 10

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1. Draw nigh, and take the Body of the Lord,
And drink the holy Blood for you outpoured.
 2. Saved by that Body and that Blood
With souls refreshed we render thanks to God.

Neale omitted the third stanza and went on to the fourth as follows:

4. Dator salutis, Christus, filius Dei,
Mundum salvavit per crucem et sanguinem;
 5. Pro universis immolatus Dominus
Ipse sacerdos exsistit et hostia. (*Anal. Hymn.* 51.298)
-
3. Salvation's giver Christ, the only Son,
By his dear cross and blood the victory won.
 4. Offered was He for greatest and for least:
Himself the victim and himself the priest.

In the progress of editing contemporary hymnals of leading Protestant denominations, Neale's translations have lost ground, due partly to the claims of rival translators, but much more to the loss of popularity of Latin hymns in modern Christian worship. In *Hymns Ancient and Modern* at the opening of the century, Neale had sixty-two translations. In the 1950 Edition he is represented by forty-six. In the United States, the Episcopal *Hymnal* 1940 has thirty-six and the Presbyterian *Hymnal*, 1933, has fifteen. Whatever may be the reason for present editorial policy, the quality of Neale's translations is not in question. He remains a standard source wherever Latin hymns in English are used. In the *Hymns of the Dominican Missal and Breviary*, 1943, there are fifty-one of Neale's renderings from a total of 189 hymns.

Contemporary opinion still echoes the favorable appraisal which Neale's efforts won from the writers and liturgists of his own day, his latest eulogist being Canon Adam Fox of Westminster Abbey. At a centenary celebration in East Grinstead, 1946, honoring Neale, Canon Fox accorded him the highest praise, declaring that "he conveyed and acclimatized in English the chief treasures of Greek and Latin hymnody on a very large scale." (*Bulletin*, Hymn Soc. of Gt. Brit. and Ireland, July, 1946, p. 1.) For the final word, however, we turn to his intimate friend and biographer, Richard Frederick Littledale, the man who best described his total achievement, naming him "the illustrious scholar . . . to whom it was given to recast, in his lifetime, the hymnody of his native church."

Editor's Column

Dr. Walton W. Rankin is the editor of *Monday Morning*, weekly magazine for Presbyterian ministers. He is also a hymnologist whose interest is so genuine that during the past months he and his wife have completed a scriptural index of every hymn in the Presbyterian *Hymnal*. This is no small task, as many hymns are based on several verses of scripture, some actual mosaics from line to line. Nevertheless, Dr. Rankin has had admirable success with his work.

Of what use may such an index be to the harried minister? Simply this: suitable hymns may be located for use in a *unified* worship service. Unity may be carried to unnatural extremes; there ought always to be variety within the unity. It is hoped that ministers realize that the service opens with a hymn of objective praise; that the middle hymn may be more subjective, occasionally related to the sermon; but that the closing hymn may well amplify the message which has come through the Sacrament of the Word.

A perusal of church bulletins from across the country reveals a ghastly lack of cooperation between pulpit and choirloft. In some churches the minister abdicates his responsibility for hymn selection to the organist; in rare instances this is a happy arrangement. (The congregation is usually consigned to singing only "the best" hymns musically—often a sure way to discourage hearty congregational cooperation.) Or, there is the minister who knows little about hymns and *does not care*, exposing his ignorance by the impossible selections in the Praise listing.

An index of the sort Dr. Rankin presents deserves reprinting in permanent form, available to all ministers and organists. This is only the first step; there is need for a practical text book—along the lines of Dr. Coffin's *Public Worship of God*—which will illumine the path of the clergy. Incidentally, it would be a help if all of our seminaries offered creative and worthwhile courses in hymnology *and required prospective ministers to take them*; but, that is asking too much in this day of "specialization" which, alas, has infiltrated the hallowed walls of our theological schools.

Reviews

BY THE EDITOR

The School Hymn-Book of the Methodist Church, Methodist Youth Department, Ludgate Circus, London E. C. 4, England, pp. xiv 846, no date given. 15s 6d. Music Edition.

British Methodism's recent youth hymnal is of more than casual interest to Americans for a number of reasons. In it we find over thirty American hymn writers represented; its format is diametrically opposed to any similar publication in America; and one finds within it an excellent selection of tunes, well harmonized.

While there is a large and surprising number of American writers with hymns included, one must hasten to observe that nearly half of them are virtually unknown in America as hymn writers of any significance. Most of them are graduates of the "One hymn only school," and a number of them are found in Gospel Song books. Whittier—the American poet who never intended to be a hymn writer—is represented by five hymns, the largest number for any of his countrymen. Dr. Henry Van Dyke's "They who tread the path of labor" is included, but not his "Joyful, joyful we adore Thee."

One is interested to note that when the English Methodists "borrow" from their American cousins, they frequently do not select what we consider to be the best products of our hymnody. Similarly, they shy away from Mr. Tiplady's hymns which have become immensely popular and widely known both in Canada and in America. "Out of the dust creative" is the only hymn of Mr. Tiplady's which is included in the new hymnal.

One questions the improvement in "*We love Thy Kingdom, Lord*," over Dwight's "*I*," or the substitution of the verb *crying* in the first line of Wolcott's "Hark, the voice of Jesus calling." Felix Adler's humanistic "Hail, the glorious golden city" appears as "Sing we of the golden city." Perhaps these forms are more acceptable to users of this book, but this reviewer cannot see that the alteration is justified.

The hymnal is ostensibly for young people. If so, the format is not particularly desirable. In this country there has been a steady movement away from the unpleasant practice of printing the hymn stanzas separate from the music, but we note that in this book all tunes are printed apart from the words. Also, the size of the book makes it rather uninviting for younger children; more of this later. In a hymnal designed for youth one raises the question of the desirability of printing *nine* stanzas of "Jerusalem, my happy home" and many other hymns with six or seven stanzas. There are no indications of possible stanzas for omission.

The new tunes in this book are, on the whole, of high quality, though occasionally the wedding of tunes and words is somewhat less than suitable. A "Scotch Folk Tune" which is marked "Irregular" is set with these impossible words:

Far o'er the ocean in lands where
the lions
Roar in the forest, the children dear
Never have heard of the care that
enfolds us,
Never have known that God is near.

The metrical designation of the tune is a masterpiece of understatement.

The quality of the book is high, and British Methodism needs not apologize for the work of its hymnal committee.

But, it seems as if it would have been wiser to have issued two books: one for the older youth and one for the children. The present volume, while containing much of commendable quality is simply too cumbersome for the use to which it is devoted. Withal, the British Methodists have set a standard which American hymnal editors might well emulate, and in so doing, produce worthy results.

Companion to the School Hymn-Book of the Methodist Church, by William S. Kelynack, pp. 436. Epworth Press, London, 1950. 21s.

This is a book of intriguing contents. Between its covers one finds material not readily accessible to the hymn lover. The editor planned his book for people who would be using it in the local church; as a result, he omits many of the oft-told details about the hymns themselves and assembles material which will demonstrate the influence of the hymns in the lives of those who have sung and loved them.

There is certainly no dearth of hymnal Companions nowadays, but this reviewer considers Mr. Kelynack's contribution to their number among the most significant in this present generation. He has provided a *usable* Companion, thoroughly readable, and designed for the man or woman who is not primarily interested in the scholarly aspects of hymnology. (In fact, this is carried so far that one regretfully must point out a number of scholarly errors in the book.)

Instead of personal criticisms of the hymns, the author has included a section of "Tributes" at the end of each biographical entry, tributes which are, for the greater part, well chosen and thoughtfully arranged.

To the American reviewer it is pain-

ful to note the surprising number of typographical (?) errors in articles dealing with American hymn writers. Perhaps available source materials were outdated or faulty, but certainly a careful proof reading ought to have caught varied spellings of Germantown, Pennsylvania, or to have avoided listing Dartmouth as a college in one entry and a university a few pages later. Occasionally one finds completely erroneous entries: Beloit College is in Beloit, Wisconsin; it is a high compliment to America, but McGill University is in Montreal, Canada; and Julia Ward Howe graduated from Smith College.

Many of the biographical entries of Americans are superbly written. Outstanding is that of Louis F. Benson, and also noteworthy is the entry for Phillips Brooks. Oliver Wendell Holmes receives a terse, but well-chosen description. One is delighted with the biographies of the two compilers of the famous "Sam Book"—Samuel Johnson and Samuel Longfellow. There is a sensitive note on Edmund H. Sears, immortal for "It came upon the midnight clear."

One doubts that many of Henry Burton's hymns are well known in America, though three of them are included in the English book. George Duffield, lovingly remembered for "Stand up for Jesus," receives scanty consideration and there is no explanation of the hymn's first line. Julia Ward Howe's biography reads like an extract from "Homes and Haunts of Newport," and though her philosophy of life, epitomized by her dying remark that she was only beginning to live . . . life was a cup of tea, and all the sugar was at the bottom . . . is dilated upon, *not one word* is given about the circumstances of the writing of the "Battle Hymn of the Republic."

"Paul Parson," in his column (*The British Weekly*) recently threatened to declare a moratorium on Dr. Merrill's "Rise up, O men of God." For a hymn with such wide usage in England, the biographical mention of its author is rather on the inadequate side. "Doubtless much more could be written if only material were to hand" is the entry under Frank Mason North, one of the great American hymn writers of this century.

Washington Gladden is dismissed with the sentence: "He was greatly interested in, and wrote upon, civic and social subjects—thirty volumes of them." Perhaps Gladden's dynamic life and influence in American Protestantism, and to a large extent American socio-economic history, is not appreciated abroad. He is linked inseparably with the genesis of the Social Gospel movement—in its prime, one of the great eras in American church life. Incidentally, Gladden was the only American Protestant minister mentioned in "Life" magazine's mid-century issue, and that in connection with his role as a social reformer.

It would be less than fair to end this review on a note of unfavorable criticism, for we are greatly impressed with the author's thorough job of research and in his apparently untiring efforts to trace the writers of hymns. Our only regret is that there was not a more careful checking of the American entries, perhaps by someone in this country, who could have caught the obvious mistakes.

Before any further American hymnal Companions are projected this reviewer would suggest a careful study of Mr. Kelynack's volume, for it is the highly successful result of a creative mind. We commend this new departure in hymnal Companions, and look forward to an American counterpart of this book.

Selections from the Journals and Papers of John Byrom, by Henri Talon, pp. 336, Rockcliffe Publishers, Salisbury Square, London, 1950. 25s.

M. Talon, eminent professor of English literature in the University of Dijon, has prepared a helpful edition of the journals and papers of John Byrom, known to us as the author of "Christians, awake, salute the happy morn." Byrom lived a full life as a poet, diarist, and as the inventor and teacher of a system of shorthand. He was a devoted family man who was pained at frequent separations from his wife and children during his teaching excursions. He wrote his only hymn as a Christmas present for his little daughter in 1750. In addition to the hymnological interest, one recommends this book to anyone who is interested in the social, economic, and political background of the eighteenth century England.

AMONG OUR CONTRIBUTORS:

RUTH ELLIS MESSENGER, Ph.D., is the Associate Editor of *THE HYMN*. Dr. Messenger is the author of three of the Papers of The Hymn Society of America and an authority on medieval Latin hymns . . . HENRY SLOANE COFFIN, D.D., is the President-emeritus of Union Theological Seminary, and was formerly Minister of Madison Avenue Presbyterian Church, New York City, during which time he was associated with Dr. Seth Bingham, organist of the church . . . EMERY C. FRITZ, a Presbyterian minister, has been compiling his tune index during the past ten years, and has had wide experience with hymns in church services during a varied pastorate. He is a member of the Executive Committee of the Society.

Notes from the Executive Secretary

(Extracts from Dr. McAll's letter, received shortly before press time)

The first contact with the Hymn Society of Great Britain began only an hour or two after I landed at Newhaven from France on July 7th. Eastbourne was close at hand and I met for the first time face to face a veteran friend, Miss May A. Rowland, whose hymn for airmen, "God of the shining hosts on high," won our Society's prize in 1928. She scanned eagerly some hymns I brought her, and in her remarks showed how deeply she sympathized with the spiritual purpose underlying our program.

London gave me my next introduction, for I was the guest of Rev. Thomas Tiplady, at "The Ideal" where for nearly thirty years he has pioneered in spreading the Gospel message to that part of Lambeth. His influence was a great factor in sustaining his neighbors in the tragic hours and days during the war years, for he could point to the burned and gutted ruins of the far-famed cinema church to which they had formerly come in crowds; they felt that he was one with them in the fellowship of suffering. This Sunday evening the basement room that remained was filled with old and young who had come to worship through hymns, and they sang with the warmth one would expect from Thomas Tiplady's followers. The hymns I used for an informal demonstration were taken from the English Methodist hymnal, and included three or four which were quite unfamiliar. I also read from the Bible, which, with the cross and candlesticks, formed the gift from our Society a year ago. Before this is read, a splendidly equipped new hall will have been dedicated, on September first, the fruition of years of planning.

Next came the conference with the Executive Committee of the British Hymn Society at Manchester College, Oxford. The members present included the co-chairmen, Rev. Maurice Frost and Rev. Kenneth L. Parry, with Canon George W. Briggs, Rev. L. H. Bunn (Editor of the Julian revision), Kenneth G. Finlay, E. F. M. Maddox, Rev. Erik R. Routley (Editor of the Bulletin), and Rev. Thomas Tiplady; we regretted the absence of Rev. Frank B. Merryweather, Secretary of the Society.

The first meeting, Wednesday evening, July 18th, opened with a tribute to the late Treasurer, W. Leslie Christie. Current activities of the Society were reviewed and membership announced to be around three hundred. (The perennial problem caused by tardiness in payment of dues is not peculiar to the United States!)

Next came the report and discussion on the Revision of Julian's *Dictionary of Hymnology*. The new editor, Mr. Bunn, gave a detailed progress report, during which he outlined certain principles of procedure, including the showing of sample pages of indices he was preparing. These were the main Index, the Index of Persons, and an additional Index of first lines for certain classes of hymns. The importance of including American hymns was strongly urged by Mr. Bunn. Only a few had been listed, even in the edition of 1907. At this point I was asked for an opinion on such a policy, it being taken for granted that in the preparation of American material, i.e., from Canada and The United States, the hymnists of these countries must bear the responsibility.

Before giving a direct answer I outlined our present project of a Tune Index covering American hymnals, as

conceived by Rev. Emery C. Fritz and prepared in consultation with members of our Executive Committee. Complete approval was expressed on its method of selection—the inclusion of the major books now in use throughout North America, numbering twenty-seven. The following resolution was passed unanimously: “that Julian Revised shall include all the hymns contained in the twenty-seven current books of Canada and The United States.” It was pointed out that this definition confirms the policy of including those evangelistic songs found in the twenty-seven books, thus making it possible to secure consistency in this respect throughout the Dictionary.

Thus, the British Society has called for unstinted cooperation of The Hymn Society of America in the preparation of the revised Julian. I indicated that there would be no doubt as to the response from the Executive Committee of our Society.

Mr. Bunn was then asked to describe a project for selecting notable articles that had appeared in past Bulletins of the British Society with a view to their publication in book form. I read a brief survey of the contribution of America to English hymnody, prepared by Rev. George Litch Knight; it was much appreciated and especially timely in view of the forthcoming celebration, in 1952, of thirty years' work by our Society. My own remarks concerned the twin subjects of “Leadership and congregational singing at the organ” and “Elements of consecration in the organist himself.” Recordings of the hymns sung at the New York City Presbytery Rally in December, 1950, were played. Great interest was shown in these and the two anthems sung by the Jersey City Choral Society, as conducted by Judson Rand. The hymn records were considered

noteworthy in view of the absence of “dragging” by the congregation.

Two further reactions must close the account of this meeting. The welcome accorded this writer, as the representative of The Hymn Society of America, demonstrates an increasing unity between the two Societies. We in America may well rejoice in the high quality of the leadership in Great Britain. Among those who were present at Oxford are included England's best hymnologists, two of its leading hymn writers, and one eminent choral conductor. Knowledge of hymn music and its rendition by the organist was evidenced on every side.

Reginald L. McAll

ANNIVERSARIES IN 1951: Our readers will be interested in the following anniversaries which fall in this year. *ADESTE FIDELES* was published first in 1751, and in that same year two of Handel's hymn tunes, adapted from other compositions, were published: *GOPSAL* and *CANNONS*. Rev. Ernest K. Emurian (*The Pulpit*, August, 1951) noted the following anniversaries in 1951. Samuel S. Wesley, composer of *AURELIA*, died 75 years ago, as did John B. Dykes, immortal for his *NICAEA*. James Walch, composer of *SAWLEY* and *TIDINGS* (“O Zion, Haste”), died fifty years ago. Mention of these dates helps to stimulate congregational interest in the hymns and their authors and composers.

Readers who desire additional copies of Lee Hastings Bristol's *The Lamb*, may obtain them from The Society's office at 25 cents each or 20 cents in quantities of 20 or more.

Hymn Society Mailing Information

Publications of the Society are mailed from the Headquarters, 297 Fourth Avenue, New York 10, New York. In order that the accuracy of mailing records may be maintained, members should notify the Society immediately of any change of address.

The address of *The Hymn Society of America* is 297 Fourth Avenue, New York 10, N. Y., and the telephone number is GRamercy 7-7663. All orders for books and other printed literature, requests for information about the Society and its publications, and information about use of copyrighted hymns should be directed to this address. Correspondence with the President, *Rev. Deane Edwards*, and the Executive Secretary, *Dr. Reginald L. McAll*, should be sent directly to the Society Headquarters.

Membership dues, contributions to the Society, and letters pertaining to financial matters should be addressed to the Treasurer, *Miss Edith Holden*, Rock Ridge, Greenwich, Connecticut.

Correspondence with the editors and material for publication in THE HYMN should be sent to *Rev. George Litch Knight*, West Side Presbyterian Church, Ridgewood, New Jersey.

Hymns and hymn tunes for appraisal should be addressed to *The Hymn Appraisal Committee of The Hymn Society of America*, Dr. Philip S. Watters, 133 W. 4th St., New York 12, N. Y. A stamped reply envelope should be enclosed if return of hymn is desired.

Information about hymn festivals, special musical services, or matters of general hymnic interest should be sent to Dr. McAll at the Society Headquarters.

Hymn Origins Committee

Dr. Benjamin S. Winchester inaugurated the work of this important committee with his effort to obtain facts about hymns and tunes written in the present century. Letters were sent to hymn writers and composers in an effort to procure information for permanent files in the archives of the Society.

The approaching Thirtieth Anniversary celebration of the Society has given new interest to the search for Hymn Origins. Mr. David Ashley Cotton, 138 Elmwood Avenue, Wollaston 70, Mass., the new chairman of the committee, is presently engaged in corresponding with writers of recent hymns. Any materials for him should be sent to his address, printed above.

Papers OF THE HYMN SOCIETY

Lindsay B. Longacre, Ph.D., Editor

- I. "The Hymns of John Bunyan"
Louis F. Benson, D.D.
- II. "The Religious Value of Hymns"
William Pierson Merrill, D.D.
- III. "The Praise of the Virgin in Early Latin Hymns"
Ruth Ellis Messenger, Ph.D.
- IV. "The Significance of the Old French Psalter"
Professor Waldo Selden Pratt, L.H.D., Mus.D.
- V. Hymn Festival Programs
- VI. "What is a Hymn?"
Carl Fowler Price, M.A.
- VII. "An Account of the Bay Psalm Book"
Henry Wilder Foote, D.D.
- VIII. "Lowell Mason: an Appreciation of His Life and Work"
Henry Lowell Mason
- IX. "Christian Hymns of the First Three Centuries"
Ruth Ellis Messenger, Ph.D.
- X. Addresses at the Twentieth Anniversary of the Hymn Society of America
- XI. Hymns of Christian Patriotism
- XII. "Luther and Congregational Song"
Luther D. Reed, D.D., A.E.D.
- XIII. "Isaac Watts and his Contribution to English Hymnody"
Norman Victor Hope, M.A., Ph.D.
- XIV. "Latin Hymns of the Middle Ages"
Ruth Ellis Messenger, Ph.D.
- XV. "Revival of Gregorian Chant: Its Effects on English Hymnody"
J. Vincent Higginson, Mus.B., M.A.
- XVI. "The Hymn Festival Movement in America"
Reginald L. McAll, Mus.D.

Copies of these papers are twenty-five cents each and they may be obtained from the Executive Secretary of the Hymn Society, Dr. Reginald L. McAll, 297 Fourth Ave., New York 10, New York. Paper XVI is thirty-five cents. (Inquire before ordering as some numbers are temporarily out of print.)